

Let's View the Personal Interview - Frieda Marion

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The AUTHOR & JOURNALIST

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In recent months stories and articles we have collaborated on have sold to a wide range of publications from the Satevepost down. The names of authors who have worked under our guidance and their advice to you I have put into a 6,000 word pamphlet entitled "Literary Services." It is free and will be sent to you on request. Write me your problem and I will answer promptly.

THOMAS H. UZZELL

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MOSTLY PERSONAL

By MARGARET A. BARTLETT, Publisher



Margaret A. Bartlett

Our cover picture this month introduces a good friend—C. E. Scoggins of *Saturday Evening Post* fame who has a beautiful home on Seahorse Hill in Boulder.

When some 19 years ago people found that this newcomer to Boulder was the author of such tales of high adventure of Americans in the Latin countries to the south as "The Red Gods Call," "White Fox," "The Walking Stick," "The House of Darkness," inevitably came the question, "How did you happen to settle in Boulder?"

It's too long a story for us to detail here; but, born into a Methodist preacher's family in Mexico, "Scog" early became acquainted with the changes that make the men who follow that calling a traditionally homeless breed. His father died in Texas when young Charles Elbert was six, but his mother, with the habit of moving bred in her, kept right on making changes for the next few years. The youngster helped out as best he could financially, selling candy on the street, working as a printer's devil and a sign painter. Through high school he worked nights in an ice factory, and daytimes on an ice wagon.

After two years of engineering at Texas University, Scoggins went back to Mexico, and got a job on the revision and location of the Southern Pacific from Guaymas to Orendain. Later, he sold machinery in Mexico, still later he was a saw salesman in Mexico, Central America, Cuba. Meanwhile he had married a Muncie, Indiana, girl, and the constant traveling, being away from home, was becoming more and more distasteful.

Then came a lucky contact. On a trip to Cuba, he met Mary Roberts Rinehart, just back from Europe, 1917, the first woman correspondent to cover the First World War. While having tea with Mrs. Rinehart one day in Havana, he was startled by her asking, "Haven't you ever thought of writing?" She explained, "Your mind works like a writer's." Of course, he had *thought* of writing! Now he began to write. He wrote on boats, and trains, and in hotels. He wrote a story about a hobo and an American boy in the tropics, out of a job and hungry, who remembers just in time what Vergil said about it, "*Forsan et haec olim meminisse iuvabit*,"—"Perchance someday even these things will be jovial to remember." The story came back. He threw it in the bottom drawer of a desk and forgot it. But the virus was already in his veins. He wrote another story, and a pulp paper magazine bought it for \$50.

He acquired an agent through a friend-knows-friend contact (and still has that agent after nearly 30 years). His stories (even the one his small daughter found in the desk drawer and started to tear up) began to appear regularly in *Saturday Evening Post*. He was no longer a writer-

salesman; he was a writer.

But he was restless. He didn't feel satisfied anyplace where he lived. He thought he wanted mountains and the sound of Spanish. He thought they'd go to Mexico, but they went to Spain instead. They lived in Malaga and loved it, but it wasn't home. They came back to Indiana, but a year was all he could stand. He called it the "pressure of the community." In any "Middletown" you mustn't be different. As a writer, he was different. While friends had office hours, he was likely to be seen wandering about at any hour. Once he tried to have an office, but his friends discovered it, and tried to pull him away. He could do his writing anytime!

In 1930 he drove to Colorado to put his daughter in a summer camp. "When we drove up over the hill 8 miles east of Boulder," he relates, "and saw this little town tucked snugly against the Rockies, like a pleasant journey's end, we noted that the road ran clearly to it, but not through it." Something told him that he had found a town where a person could be what he was.

It's a feeling John and I had when we came to the West from New England. Back there we were looked at askance, if we did not conform. Here in the West, in Boulder, we found we could "be different," and still be accepted as good members of the community.

The picture shows Author Scoggins (his Rotary classification is Author-Writer), a man of massive build, still revealing in talk and manner the construction worker, the salesman south of the border, happily plucking the strings of his guitar—that guitar that has furnished the music for many a songfest around the campfire during Writer's Conference time.

Scog's latest works have been far removed from the adventurous stories of his early days. These stories have centered around Boulder's Vetsville. Perhaps they show the mellowing of age, or the influence of grandchildren, or perhaps the beauty, the peace, the quiet of Boulder. Be that as it may, they are touching stories, warm with understanding, filled with the adventure of living that can be found as well in a humble trailer home as in a flight high over the Andes.

I suggest that you read his "Now I Have A Son" in the current (October 5) *Post*.



Frieda Marion, who lives in Newburyport, Mass.,
(Continued on Page 26)

Practical Pilotage for the Practicing Poet



AN EDITOR LOOKS AT POETRY

By Stanton A. Coblentz

The author, for more than 16 years editor of *WINGS*, and for many years more a poet, critic and reviewer of poetry, has written this in response to many requests of correspondents, "Won't you tell me just what's wrong with my verse?" "Won't you tell me why my work isn't accepted?" **\$2.00**

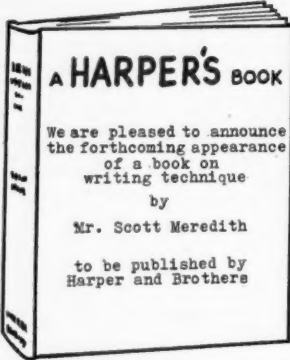
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THE AUTHOR & JOURNALIST

October, 1949

COUNTING THE SAIDS

By HELEN CASSELMAN

I've been counting again. This time it's "he said; she said" as opposed to "he bellowed; she crooned." Should I harass my poor brain looking for the exact verb "She bandied, bantered, chaffed, eluded, jested, joked, jollied, joshed, quizzed," or should I just say, "She said" and let it go at that? What do writers who find checks in their mail do?

I counted the "saids" and the words-used-in-place-of Said in eight current magazines: *The Saturday Evening Post*, *Collier's*, *Liberty*, *McCall's*, *The Atlantic Monthly*, *Ranch Romances*, *Texas Rangers*, and *True Story*.

When I finished I had seven pages of listed verbs—and not a conclusion in a carload!

But!

And thereby hangs this article.

It sounds zany, but I swear I emerged from my counting session with the best idea of what makes a slick story slick, how to confess, and what makes an action story move that I have ever had. I didn't read a word! I just hunted quotation marks and listed the verbs that strung them together.

Suppose I give you some examples of my results, and you make a guess at the magazine from which I took them. I should warn you that the round was over on the 10th "said" I overhauled in each story—if it lasted that long.

Example I:

said	laughed then added	said
finished	murmured	panted
hissed	said	said
growled	squeaked	snapped
said	hissed	bawled
began	agreed	snorted
nodded	demanding	squeaked
	said	gulped
	laughed	

Example II:

said	said	sobbed
went on	told	told
said	said	whispered
said	told	said
said	said	teased

The first example is from the story "Way Down South in Boston" by Baird Hall in *Collier's* for November 17, 1948. The second story is also from *Collier's*, same issue. It is "Double or Nothing" by Harry Sylvester.

The contrast in a single issue of the same magazine illustrates the futility of making rules for the use of "said."

In a very general way, it is safe to conclude that action stories use "said" much less than problem stories or psychological studies.

Take "Rattler Roundup" by Lee Bond in *Texas Rangers*. It begins:

"Without warning 'Long Sam' Littlejohn leaped

over the lip of the cut, his gaunt figure plunging down through the murky dawn."

Without an instant's thought, a breath, or time to take a sip of water, the story hurtles along. One look at the list of verbs is sufficient to indicate that the story *moves*. The various characters speak thus:

yelled	droned	snapped	grunted
droned	said	declared	burst out
squalled	grunted	gritted	cuf in
interrupted	glared	droned	yowled
panted	squalled	grunted	droned
said	chuckled	sang out	screeched
bit the words out	sounded	grinned	grunted
flung the words	said	gulped	pipled
grunted	gulped	grunted	said
snapped	groaned	gulped	asked
panted	chuckled	groaned	declared

There are sixty-five verbs other than "said" on the list.

On the other hand, count the "saids" in Clara Wallace Overton's "When the Right One Comes Along" in *McCall's*. There's nothing else to count. With the exception of one "spoke" the first ten "saids" string along like sheep: Said, said, spoke, said, said, said, said, said, said, said. But don't think for one minute that it is any indication of sloppy writing. It's slick paper style in a capsule. In none of the slicks do the characters just *talk*. They think, feel, move in significant ways. Like this:

"Curtis lighted a cigarette. When he spoke again his voice was very calm, very reasonable, 'You didn't want Linda enough to stay with Warren—so why should you make the child's presence a condition for marrying someone else?' He signalled to the waiter. 'I think if you look at this with reason and logic instead of emotion, you'll come to my conclusion, Lois.'"

Clara Wallace Overton needed no verb to indicate who spoke how. You'll find that in the slicks a great many speeches are embedded in a paragraph. Clara used no verb at all, but if she had used one, "said" would have been the only possible choice. To say he "reasoned" would be redundant. She has used characterization to pin her conversation together. You don't need to read the whole story to know that Curtis is a cold fish, selfish and unsympathetic. If Lois marries him, you'll tear your hair! No synonym for "said" could give such a picture.

Take this paragraph from "You Can Have Him" by Margaret Eyessen in the same issue of *McCall's*:

"Walt chuckled. He smoothed his hair and straightened his tie. 'You got that bit about all our old haunts, didn't you?'"

You could say, "He preened", but why bother? The picture's there. Complete. Skillful.

The conversation in the whole story is tied together with revealing sentences: "Kit's heart went out of her." "Anne's croak was horrified." "Kit's mouth dropped open." Try to say the same thing with: "Kit cried out", "Anne croaked", "Kit gasped." It can't be done.

Taking the conversation out of the text, not knowing Anne nor Walt nor Kit, you can see *how* the effect is obtained. It's a matter of seeing the trees instead of admiring the forest.

If you are aiming at the quality magazines, you will have to continue my counting to learn if it is characteristic of such stories to separate speeches with quotation marks only. In both the stories I counted in the November *Atlantic*, there was conversation in which the first speaker was indicated and then—bang, bang, bang—speech followed speech in unadulterated form. The reader had to be on his toes to know who said what to whom. It could be quality "style" and it could be happenstance.

Two stories or three or four in any field are hardly enough to make any clear-cut conclusion. Maybe counting—and studying—thirty stories in your chosen field won't help either. But it should. Learning to write is a rocky road. We all develop limps. But having seen a sign post to skill, there's no point in sitting down 'till we've explored the possibilities of that particular track. I wish you luck.

Ranch Romances—Second December Number
"Taming of Cat McCoy"—Frank C. Robertson 10:9.

said	smiled	said	went on
called out	shrugged	said	said
said	said	replied	asked
replied	said	said	said
said	laughed	replied	

"Sheriff for Christmas"—Elsa Barker 10:19.

smiled	shook her head	grinned
shook her head	smiled	said
asked	insisted	said
asked	shook his head	grinned
said	said	coaxed
said	said	said
her voice	smiled	said
shook her head	suggested	said
frowned	told	said
shook his head		

"The Trail Home"—Robert Moore Williams 10:7.

called	said	said	spoke
said	choked	said	said
said	said	called	answered
said	said	answered	said

Texas Rangers—January

"Ranger's Happy New Year"—Johnston McCulley 10:18.

said	said	put in
told her	decided	said
squeezed his arm	said	begged
said	said	said
replied	whispered	told him
asked	said	grinned
face became serious	said	exclaimed
'invited	yelled	declared
asked	told	said
shouted		

"Rattler Roundup"—Lee Bond 10:65.

yelled	gulped	droned	gulped
droned	growled	screeched	taunted
squaled	groaned	grunted	was yowling
interrupted	chuckled	pipled	called
panted	snapped	cut in	said
said	declared	said	snorted
bit the word out	gritted	asked	snorted
flung the words	droned	declared	droned
grunted	grunted	cried	laughed
snapped	sang out	noddod	shrilled
panted	grinned	droned	said
droned	gulped	said	grinned
said	grunted	mused	glared
grunted	gulped	grumbled	noddod
glared	groaned	droned	questioned
squaled	grunted	grunted	said



GENIUS HAS HIS PLOT SYSTEMS, BUT MINE ALWAYS WORKS! WATCH HIM FIND A PLOT WHEN I SUGGEST THAT HE SHOULD HELP ME WITH THE HOUSE-WORK!

chuckled	burst out	grunted	wailed
sounded	cut in	growled	said
said	yowled	said	said

"Buried Deep and Safe"—Dupree Poe 8:10.

mused	drawled	said	said
declared	asked	said	accused
said	said	said	threatened
ordered	said	said	said
gasped	grinned	called	

True Story—December

"The Santa Claus Without a Heart" 10:20.

smiled	said	said	asked
walked out	walked	sounded	laughed
smiled	shouted	thought	grunted
hesitated	said	laughed	said
stared	repeated	muttered	yawned
said	said	said	quivered
caught her breath	cried	asked	said
said	said		

"Love at the Crossroads" 8:34

turned	reminded
noddod	noddod
blurted	said
heart stabbed	went on
whispered	blushed
held me close	squeezed my hand
his cheek against	said
agreed	smiled
noddod	whispered
protested	breathed
smiled	told us
said	added
turned . . . blurted	held me close
glared	said
said	said
started to blush	heard him
jutted his chin	cried
finished	smoothed my hair
said	cried
smiled	shouted
said	whispered
shook his head	

"Blackout" 9:15.

sobbed	said	said	told	whispered
corrected	told me	said	said	exclaimed
muttered	told him	laughed	said	asked
answered	said	said	faltered	told him
told me	said	faltered	said	

The Saturday Evening Post—Nov. 13, 1948
 "The Edge of Danger"—Frederick Howard 9:15.

said	said	said	smiled
shrugged	said	nodded	said
called out	announced	asked	told as
grinned	said	said	told her
told me	smiled	asked	reported back
added	said	asked	said

"Brandy for the Parson"—Goefrey Household 10:19.

growled	said	asked	insisted
encouraged	said	replied	added
said	interrupted	agreed	said
remarked	asked	said	said
said	said	said	asked
asked	answered	asked	said
answered	offered		

"False Witness"—Harry Klingsbery 10:37.

flamed	wheeled	objected	said
breathed	testified	retorted	rolled
broke out	said	whispered	assembled
said	threw in	gestured	said
insisted	said	began	said
said	heartened	snapped	looked
began	thanked him	shrugged	added
growled	glared	persisted	said
muttering	turned to John	began	spoke
expressed	himself leaped up	addressed	spoke
sketched	remarked	faced	frowned
scowled	offered	to say	said

Collier's—Nov. 27, 1948

"Leo the Terror"—Mervyn Wall 10:20.

whispered	said	inquired	snapped
hissed	breathed hard	replied	inquired
snapped	said	said	said
began	said	grinned	commented
objected	replied	burst out	echoed
snapped	said	stiffened	said
said	asked	inquired	said
muttered	said		

"Follow the Storm"—Frederick Howard 10:16.

asked	made introductions	said	said
nodded	rasped	told	said
eased	asked	said	asked
said	told him	said	asked
said	nodded	said	answered
nodded	scuffed	glared	said
ventured	said	called	

Note: Much conversation put together with sentences, as: Joan stood up. "Better. . ." Iver shrugged

his shoulders. "It comes . . ."

"Way Down South in Boston"—Bair Hall 7:18.

said	snorted	laughed then added	demanded
said	squeaked	murmured	said
finished	gulped	said	laughed
hissed	said	squeaked	said
growled	began	hissed	panted
snapped	nodded	agreed	said
bawled			

Note: Much conversation put together with descriptive or action sentences. Catfish grinned across at me. "She's . . ." Catfish began threshing around his bed in search of his call cord.

Liberty—November, 1948

"The Future Years"—Frank O'Rourke 10:1.

asked	said	said	said	said	said
said	said	said	said	said	

McCall's—December

"When the Right One comes Along—Clara Wallace Overton 10:1.

said	spoke	said	said	said	said
said	said	said	said	said	

Much conversation put together with sentences: "Lois' voice was sharp." "He pushed open the screen."

"Just Call on Me"—Catherine Hubbell 10:8

said	said	said	said
would whisper	begged	said	said
crying	said	said	said
responded	added	nodded	said
smiled	echoed		

Full sentences describing what they did again used to denote character speaking.

"Something You Never Forget"—William George

said	asked	said	asked	said
said	said	repeated	said	said
told her	said	said	said	said
said	said	said	said	said
said	said	said		

TIPS FOR AMERICANS ON BREAKING INTO BRITISH PERIODICALS

By FRANK A. KING

THE space limitations imposed upon the British editor mean that he can be extremely "choosey" concerning the material he selects, consequently if the manuscript is not presented near enough to the length he desires and in the language he desires then it is returned very speedily. ("Choosey" is a word which an English writer would not use in an article for a British periodical.)

Therefore, if you wish to get your work accepted in English periodicals make sure that you adopt English phraseology and English spelling. I do not know how many of my words the editor will have to change in order to present this article to you a *la* American, but, except for top-liners very few English sub-editors are prepared to alter spelling for British authors.

There are so many words which vary only by one letter—*parlour* and *parlor*—yet having to make a number of such alterations means that the sub-editor shoots back the article.

American slang in an obviously American short

story is in order but not in an article or a story which has been rewritten to appear set in the British Isles. "Fanny" as a portion of the anatomy means that part which goes on an American chair in the States, but this expression as a slang term in England only applies to a woman and would not be used in a story for a general periodical of the "home order."

Get clear in your mind, if you wish to write on domestic or household subjects, that few middle-class homes have any form of refrigeration—we do not possess anything in which to keep food such as would be needed in the home of an American writer of about my income. The temperatures here may be high in summer months but it will doubtless be some time before there is much food left over for more than one day.

Again, there are no vast open spaces in England as compared with the waste lands of some American states. Most travelling is by train although the bus tends to take the place of train for leisurely

travel. So if you Anglicize a short story or talk about long-distance travelling by air or rail this is Greek to the majority of English readers if the setting is supposed to be England.

People who rent only parts of houses, or live in what you term "apartments" meaning several rooms, live in "flats" in England. These may be self-contained—have a separate front door; or may be only parts of houses. Large blocks of such flats are to be found in nearly every town and city, but if you use the term "tenement" this means a working-class block of flats, to an Englishwoman, and usually the type where the rooms are overcrowded with large families.

Apartments are usually furnished rooms let weekly where the landlady sublets part of her house and, maybe, caters for the people by buying and cooking their food.

There are too many pitfalls in English law to be covered in with other problems, but the American writer should never forget that in England there is no Third Degree, and the prisoner is always considered innocent until a jury has proved him guilty, even when he is caught red-handed he always pleads "not guilty" in a murder case.

We have lifts; not elevators. Skyscrapers are unknown. We have amusement arcades with automatic music players but no juke-boxes. The term "penny" is used where an American would say "dime." The girl who works in an office may be a shorthand-typist but not a stenographer, although this term is being used more and more, but mainly in advertisements.

Since July 1949, every person in the British Isles is entitled to free medical treatment at home and in hospital. The affluent man or woman may still pay for his doctor, or his new dentures, or new spectacles, but the worry about a medical account is no longer necessary for the man-in-the-street. He has only to pay eighteenpence (about a third of a dollar) for his spectacles when these are ready. Consequently some stories about hospitals lacking funds, etc., are "out" as far as England is concerned.

At the cinemas the majority of shows consist of two feature films plus the news-reel and, maybe, a documentary of a short nature, so a story with the plot linked up with a lengthy film show comprising three feature films or about five hours program would be out.

Most English boys and girls go to schools maintained by the State. These may be primary schools for youngsters up to eleven years of age, and high schools from then until sixteen—and every child has to remain at school until this age. This tuition takes the child to matriculation standard and is provided free of cost to the parents. School meals are also provided free of charge in most cases.

But this system does not apply to schools which are not maintained by the State but even so such establishments have to be inspected by the local authorities to insure that the teachers are duly capable of teaching youngsters and that the premises have the necessary toilet facilities, etc.

Some high schools are co-educational, but most of these establishments are for one sex only. (Out of about twenty-seven high schools in their neighborhood only one is co-educational and soon that will cease to cater for both sexes.) For the primary schools, until recently elementary schools, these are mainly co-educational.

Few English homes have television at present but the British Broadcasting Corporation seems to be

encouraging writers to submit work. The chances of acceptance, however, are, in the main, so small that unless the journalist manages to sell a series or some play which has almost exhausted royalties for performances the reward is hardly worth special effort. This medium, however, is worth consideration by anyone who has sold a television play to an American company and still holds the rights for performances abroad.

Except for regular broadcast talks there are few attractions for the British free lance unless he happens to be a celebrity as the B.B.C. requires a rehearsal talk for timing and does not pay for this attendance, and the fee for a talk works out at about a guinea a minute, which means two visits for fifteen guineas for a quarter-of-an-hour talk which involves spoiling two separate half-days for the provincial free lance. Radio talks do not appeal to me, although I live only forty-odd miles from Broadcasting House, as I can obtain better payments for lectures without the fatigue of making a long and tiring journey, with various expenses which pull down the receipts. A small additional fee is paid if the talk is printed in one of the B.B.C. publications.

There are plenty of opportunities for the American writer in British periodicals if he or she is prepared to write specially for such papers, and does not expect to sell unaltered second rights.

□ □ □

MARGINAL NOTE ON A FOUR-LINE VERSE

By HELEN G. SUTIN

To hit the Sunday Feature Page
One must be Seeress, Wit and Sage
And Poet Laureate to boot;
Oh, they are cautiously astute
Requiring current news be spied,
In faultless meter versified,
And set to humor aimed to please
The varied risibilities

Of all the readers: Democrats,
And PFC's, retired Brass Hats,
The Family and Maiden Aunts,
The Bachelors and Dillettantes,
The PTA's and PCA's
And smoke-filled room habitués,
The Housewives and the Demimondes,
The Big-Time Boys in stocks and bonds,
The Actors, Critics, Bourgeoisie,
Republicans and ALP.

This must be phrased in such a Style
That rank Conservatives will smile
And grins will come from Middle Classes
(And chuckles over demi-tasses)
And wild guffaws from cheering masses.
Now when this current News Event
Is thus set down, and then is sent
At long, long last, triumphantly
To Editor (with s.a.e.)
Long after it has been conceived
The following letter is received:

"It meets our Standards, yes it's Art,
It's Timely, Topical and Smart.

But in six weeks 'til Deadline Day
This news event will be passé,
So we regret your verse is duly
Rejected and enclosed. Yours truly."

Lines for an Author's Scrapbook

By FAIRFAX DOWNEY

With love of print an author's bitten.
He pastes up everything he's written.
Okay, big boy, for your own ends,
But not to show and bore your friends.

WORDS IN JUVENILE WRITING

By ETHEL M. RICE



Ethel M. Rice

When we consider *words* in writing for the young generation, we come again to that all-important word *viewpoint*. As stated previously, it is of utmost importance that we acquire the viewpoint of a child in order to write successfully for children. The present reference is in particular to *physical* viewpoint—the child's visual eye and the fine sense of his actual being.

The child's outlook on the material world depends almost entirely upon his own stature and age. The taller and older

he grows, the smaller actual things become to him. If we are able to *sense* the existence of things as they are sensed by the four-year-old or by children of six, eight, or ten years, then the right words are sure to flow easily.

We do need to bear in mind the chosen age of our story characters and of the readers about which and for whom the story is to be written, and to try to transfer our thinking selves into that particular child period, in order that we may *feel* the emotions and reactions of that age and so be able to pick the natural words without groping for them.

Remembering that everything in the child's world is measured by comparison—as it is also in the grown-up world—one readily can understand that words sometimes convey a different meaning to the child than do those same words to an adult. To the four-year-old child, for instance, a Scottie is *not a little dog*. On the contrary, it is as high as the child's knees—about the same comparison as is the collie to a "grown-up" who never would think of calling the latter anything but a *big dog*. In proportion as the child grows, the dog shrinks in size.

Take another example: The nine-year boy may *run* up the stairs, but his three-year-old brother who is chasing him does *not run up* those same stairs. He *climbs*. If ever you have boarded a bus or train where the lower step was about six inches higher than your comfortable reach, you have an idea of what a two-and-a-half foot youngster is up against when he tries to *run* up the average flight of stairs. If we can mentally shrink our beings into the child's physical world during that chase, we naturally will use the word *climbed* for the smaller boy, instead of *ran*. The right words come without much effort when we acquire the child's *physical* viewpoint.

Again, the larger boy may "sit down" on the divan, but the smaller one either climbs or shoves or hitches onto it. If there is doubt in your mind, try seating yourself on a bench that stands about as high as your waist-line, and notice how you got there.

Big and little, wide and narrow, tall and short—such words carry no definite meaning for a child. The best substitutes are similes—"as big as," "as tall as," et cetera. I recall a young lad's exclamation of astonishment when he first saw a strip of bologna. "Mommy!" he cried, "come quick! Here's

a sausage as big as a motorcycle!" The boy owned a small tricycle. The young man next door rode a motorcycle. The child noticed the same comparison between the big and the small sausage as between the velocipede and the larger carrier. So, in his childish manner of expression, the bologna became "as big as a motorcycle."

Use similes a child can understand and that present the true picture. For instance, a child has little or no conception of adult age. To him all grown up folks are *old*. Therefore, such an expression as "As old as grandfather," means only *size* to the youngster and even numbered years carry no impression of any definite age unless the reference is to another child. "As old as Robby"—if Robby is a boy and not a man—gives a picture of size that determines the years. My young daughter at the age of five informed a neighbor that she thought her mother was about one hundred twenty-five years old. The other child—age six—replied that this was her aunt's birthday, and that "she's awfully old! She must be twenty!" In reality, auntie was fifty-eight.

"As tall as a tree" is vague to a child. His mental picture of a tree can range from five feet to fifty. But "as high as a church steeple" gives him something more definite and a few inches chopped off or added on make no material difference. Be careful in choice of similes. Make the picture clear.

Sense words and color words add vividness to all writing and are almost a necessity in writing for children. Although these youngsters live in the world of make-believe and imagination, we must remember that the latter is not yet fully expanded and for this reason a mere adjective is not enough to awaken a responsive chord. The story should make the child *see* and *hear* and *taste* and *smell* and *touch* and so awaken his sense reaction, if it is to make a deep impression.

The poems of Elizabeth Madox Roberts abound in these fine touches—the hen's "little purring word," the "ruffled sound" of her wings, like "a bushful of birds." ("The Hens") Do not hesitate to use freely these sense words and those words that add color. *Squeaky-creaky* doors are more mysterious than are doors that merely squeak. *Squeezy* oranges are far more tempting than are just soft ones.

Coined words and picture words are especially pleasing to little folks, as "little sushing sounds," "cushiony soft snow," "gooey, lickitious candy." They have sound appeal, touch appeal, taste appeal. *Boo-ey clouds* and *winds* that *whoow* present a much wilder nature picture to the child than do dark clouds and strong winds. Make the rain "spit-spatter" against the panes so that the child can hear it.

Give to your mental pictures form, color, and action. It is not enough to say that Richard owned a dog. This gives no certain picture. A dozen children will think of a dozen different dogs ranging from fox terriers to Great Dane. Make the picture so distinct that the reader will see that particular dog and will know whether its ears are long and floppy or short and alert and if its tail is stubby or feathery. And please let's not allow the dog merely to *go* up the street with Richard—that word *go* conveys no specific motion. Make Fido *run*,

and leap! Put action into the trip! Make him alive!

For the younger group, repetition creates interest, especially if it has rhythm. They like the swing of such as "the lullaby-lullaby-lullaby song," or "that bumblety-bumblety-bumble-bee." Even minus any particular rhythm, repetition is pleasing to the child and more so if read aloud. "The wind blew and the little boy laughed" is strengthened by "The wind blew and blew and blew and the little boy laughed and laughed and laughed."

Right here let me stress that word *laughter*. Do let us have plenty of laughter in our stories for children—laughter that bubbles from the story characters themselves and laughter that makes the little reader chuckle. Children love to laugh and often exhibit a subtle sense of humor that is astounding to older folks. The next-door five-year-old having taken his three-year-old brother for a walk, returned him in muddled condition. "Look at him!" he announced. "He's the slowest getter-upper I ever saw, but he's the quickest tumble-downer I ever knew!" Another small son, attending a senior party, remarked to his father: "Daddy, grown-up people do laugh at the silliest things!"

This warns us that it is wise not to attempt to spring a "grown-up joke" on a child unless we are prepared to have it fall flat. Remember that children do not understand us and those jokes that we may find extremely funny may make these bright youngsters look upon us with something akin to pity for our stupidity. On the contrary, what children consider immensely funny isn't even amusing to us. Let us brighten the story with real smiles and laughter, but bear in mind that it is the child's funny-bone that we are trying to tickle. It is that oft-repeated and so important word, *Viewpoint*, from the physical sense.

As important as laughter are the happiness words—gladness, gaiety, singing, playing, shouting, and such words as merry, frisky, dancing, and their kin. Serve the young readers pop-corn, candy, ice-cream cones, and bring in the happy holidays, vacations and parties, camping trips, and boat-rides, fun and adventure. Make the little reader enjoy being a part of the story. This pleasantry angle requires the use of positive rather than negative words. The mother-hen who "cluck-clucks" to her chickens is more to be desired than is the old hen who "scolds." Even the sere Autumn leaves come to life when they are "crisp and crackling" instead of "withered."

Short, simple words are the better choice ordinarily. However, longer or less familiar words tucked in occasionally are intriguing and flattering to the child's mentality, especially if they are easily readable and rhythmic or if they are coined words. Eugene Field's beloved "Dinky Bird singing in the amfalulu tree" and his dog in the Sugar-Plum Tree—"the dog that barked with such terrible zest"—are fine examples of these. Children love to roll their tongues around such words as *lullapalooza* and *hobbledohoy*, and such names as "Jonathan Bing" (Beatrice Curtis Brown). One little tot informed me that Henrietta was her favorite name "not because I like it, but because it sounds so good when I say it"—a gentle hint that our characters' names should either tie with everyday names or go to the other extreme and be fascinatingly different. If the latter, then let's be sure that they have a musical swing.

Alliteration always stands a good chance of popularity. Children adore *silver ships that sail on*

silver seas and the *long, long lanes* and the *misty, moisty marshes*. Walter de la Mare's poem "Silver" sings in rhythm abounding in alliteration with accent on the sibilant sounds. Mildred Plew Merryman's poem "The Pirate Don Dirk of Dowdee" is another favorite with the little folks.

Wise word selection and clever application can work wonders in creative writing for children. The right word—fitted to the age limit—sometimes can support a lesser plot whereas the most exciting plot can totter by the use of words chosen without consideration of the child's reaction and response to them. It is the same old story of both physical and mental viewpoint—the ability to see, hear, taste, smell, and touch through the senses of the child according to his age and size, that offers to us the right word for the right place. The list is worth considering—not necessarily in order of their value as this depends upon the story matter:

COMPARISON

SENSE WORDS

COINED WORDS

PICTURE WORDS

REPETITION

RHYTHM

HUMOR

SIMPLICITY

ALLITERATION

ACTION WORDS . . . with accent on the latter.

A perfecting method that I have found helpful is that of completely revising the story to my satisfaction, then making a final *word-for-word* revision. By this I mean that I leave the finished story strictly alone—sentences and paragraphs practically as they are—but polish it by the substitution or insertion of more colorful words or by sense or action words wherever this is possible, or by addition of vivifying adjectives and adverbs. For example: *Jack went as far as the store. Jack ran as far as the toy store. Tommy's warm coat. Jane was thinking. Jane was happily thinking. Do you see what it does?*

An entire volume could be written on the subject of word-choice alone, but the foregoing should be enough to emphasize their discriminating value.

In spite of the fact that these suggestions are rather well-salted with the word *don't*, it is not a word that should creep into stories for children. It is here for sake of emphasis. It is not a pretty word anyway, so please *don't* use it.

Our New Magazine, put out by Ethel Maguffey, Box 75, Kissimmee, Fla., is announced as a publication of special interest to poets and free lance writers, featuring the latest literary market news and writing tips. "Short articles, poetry, original and reprints, swap columns for all types of collectors, and whatever our readers ask for, will be regular features. The name is only temporary," says Miss Maguffey who is offering a free five-year subscription for the name suggestion chosen as the best. Copy of the first issue will be mailed for 25 cents. Miss Maguffey continues: "We will use short-short stories of pioneer days, lost mines, weird happenings, and human interest tales of any type. Even handwritten manuscripts are considered. Some short poems are used, but we prefer to use reprints of poems from little non-paying magazines. Payment is made by arrangement for all material used. Free book reviews are given. We also want stories about poets with pictures—professional writers or amateurs, successful or otherwise."

LET'S VIEW THE PERSONAL INTERVIEW

By FRIEDA MARION



Frieda Marion

RAMON NAVARRO, movie idol of my salad days, was the first person I ever interviewed, a harrowing experience for both of us. Too concerned with my own reactions in the presence of a real movie star to be coherent, I followed the press agent's introduction with a dreadful silence.

Finally I gulped and murmured weakly, "Er, ah, ulp, what about your family?"

Mr. Navarro, hot and sticky after an exhausting July performance, turned from his dressing room mirror and eyed me as if I were a low grade Cro Magnon.

"What about my family?" he cried impatiently, waving a grease-paint stained towel at me. "What do you want to know about them? You'll have to ask intelligent questions to get sensible answers!"

Past the height of his movie fame, Mr. Navarro was attempting a stage comeback in the summer theatre and I, in the early stage of what I dreamed would be a brilliant writing career, hoped to impress the editor of the local daily news that I was competent to do a series of personal interviews with the stars at the Bass Rocks summer theatre, in Gloucester, Massachusetts. Later, away from the disturbing presence of a movie actor, I was able to do a creditable column which his press agent had reprinted in the *Boston Herald* and which won me my editor's "go ahead" on the rest of the series. But my embarrassing moments with Mr. Navarro taught me that a writer needs a good working technique for personal interviews to enable him to get the material he wants and I never again faced a prospect for a profile without being prepared in advance.

Personal interviews divide themselves into two basic types. As a writer you are interested either in the *individual himself* or in *what he has done*. In the former set-up the personality you approach is already well known, through accomplishment, accident of birth, or coincident. Your reader is familiar with your central character and is interested only in new facts about him, fresh opinions or personal oddities. Reader-interest in this type of article may also be slanted toward a particular field about a phase of your character's life not known to the general public. A profile of Carl Sandburg, poet and author of "Remembrance Rock", might stress his activity in raising purebred dairy goats. Recently a magazine article presented an interview with Mae West on her opinion of Dr. Kinsey's scientific report on the sex life of the American male. Stuff like this sells.

By making reasonable preparation before the meeting you have a chance of doing a neat job and enjoying yourself as well, mainly because the famous man or woman you're dealing with is experienced with publicity methods and will cooperate with the writer who obviously knows his job.

It's sound business to arrive for your meeting promptly, make yourself and your credentials known immediately, and be on the alert to keep the interview rolling so that your subject doesn't become bored or irritated. You must know what you are going to stress in your article in order to pop the questions that will give you your information, and, to avoid making queries whose answers are already public property, you should do some research before the appointment.

You must also be sure to let your readers know immediately whom you're writing about and why he is famous. This is so obvious that beginners usually overlook it, yet it's essential that your first sentence or paragraph should put the reader on the inside track without any mental effort on his part.

"When John Marquand, whose novel 'Point of No Return' is fast breaking best-seller records, sits down to a plate of rare roast beef . . ." See what I mean?

My first newspaper interviews were slanted toward the homemaker and her family interests so the stars I met during that season were interviewed with an emphasis on their home life. Buddy Ebsen showed me snap-shots of his little girl and we discussed child care; Fritzie Scheff reminisced about the days when Grandpa was a college boy and toasted her to "Kiss Me Again" fame; Elsa Maxwell gave advice to young girls who look in the mirror and discover their faces bear no resemblance to Heddy LaMarr. These celebrities were conscious of the value of good publicity and were quite willing to work with a young reporter from a small local paper, and though Mr. Navarro was somewhat impatient, he had provocation, poor thing.

The second type of interview, the *what he has done* angle, is apt to be more difficult as here the writer is dealing with persons not used to publicity. While slanting your article toward accomplishment, you are likely to find that personality traits confuse the issue and your amateur celebrity may react surprisingly to his sudden fame. Perhaps he will clam up with modesty or resentment at being spied upon, or he may flood you with irrelevant facts and expect you to write a detailed life history of him and his whole family. You'll need tact and patience to get your story.

Contrast is effective here and you'll want to dig up the necessary events and attitudes to point up your piece. The deep sea diver lives a quiet life with his wife and three children and hates to get his hair wet when they go swimming in the local pool; the girl heroine who leaped to the stage and directed a panicky crowd from the smoke filled auditorium is too shy to recite out loud in her English class. That sort of thing.

Another good angle is sublimation.

"Smiling, motherly Mrs. Smith always wanted to be a nurse but a polio attack as a child kept her from active service. Yesterday her dream of saving lives through cooperation with medical science became a reality when she was presented with the Northland gold medal for giving the most blood

(Continued on Page 20)

||| THAT TITILLATING TITLE

. . . By WILL HERMAN

As important as naming your new-born baby is this business of naming your brain-child. The title, remember, is the first impression the editor receives of your manuscript. And as the first thing to be glimpsed of your work, it should have the same dramatic qualities of the story itself. There should be romance and drama and suspense in that title of yours. It has a job to do—to arouse curiosity, to attract attention and create interest. If it fails to do it—then your brain-child is ill-named.

What makes a good title?

Brevity—Reader Appeal—Simplicity. It must reflect the spirit of the story—humor, horror, tragedy or courage. The title should not be far-fetched—nor, on the other hand, should it give away the surprise elements of the story.

"I'M KATY"

Brief. Simple. Yet it definitely suggests something of the story itself. We expect a simple, homey tale, written with a light, fairly delicate touch. The drama is present—and a touch of suspense. And therefore, interest.

"I MARRIED A DICTATOR"

Brief. Timely. A confession story—and suspense is inherent in the title. Here will be a story filled with drama and emotion . . . of love mistreated, of a mind twisted. We want to read it.

"THE SIZZLING SISSY"

Catchy. Brief. Easy to remember. Obviously, a story for youngsters. A story filled with action. Sissy makes good. How? Note the zooming action in that word "sizzling." Suspense and drama. The appeal of alliteration. This is always a good titling trick.

"THE CLOCK STRIKES TWELVE"

Here is an overdone idea. Yet it still suggests certain elements—mystery, drama, suspense . . . murder! The stroke of midnight—and the time-honored setting for horror stories.

"PIGS IS PIGS"

Obviously, humor. There will be no mystery here, no horror. It will be a light, airy, catchy story with humor as the keynote. It is brief, catchy, easy to remember.

We begin to see the elements necessary to a titillating title. It reflects the story itself. It sets the mood, something of the atmosphere, and leaves the reader with a definite, accurate impression of the type of story it is.

Try yourself on the following titles:

"AND THEY CALLED HER A BAD WOMAN"

"WHEN THE DEAD DIED"

"HEARTS IN DANGER"

"FUZZY AND WUZZY"

"HUNGRY FOR LOVE"

"RAIN MUST FALL"

Can you tell what type of a story is suggested by each title?

How are titles constructed?

The title is usually worked out after the story itself is completed. A dramatic phrase in the story—a line spoken by a character—a side remark—any of these may suggest the title.

An analysis of the story itself will often result in a suitable title. What kind of story is it? Humor, mystery, drama, love, confession, juvenile? Your title will be slanted accordingly.

Humor—A Catchy Title, a Play on Words, a Pun.

Mystery—Murder and Suspense and "Stalking at Midnight."

Drama—Suspense and a note of "Into Each Life. . ."

Love—Hearts Throbbing, Romance.

Confession—Pain and Punishment and Error and "You Can't Limit Love."

Juvenile—Action, alliteration, moral note.

The following are a few of the elements out of which good titles are constructed. Your title cannot possibly have all of them. It should contain at least two or three of these elements. If it does not, then it won't stand up.

Brevity—Short and Concise. "Pigs Is Pigs."

Timeliness—Attend to present events. "I Married a Dictator."

Humor—Lightness. A Play on Words. "Blank Account."

Alliteration—Rhythm, balance. "Sizzling Sissy" or "Susy Sews a Saucy Suit."

Suspense—Hints and Innuendos. "Midnight. . ."

Drama—Suspense and Lives in Upheaval. "Five Came Back."

Romance—Hearts Throbbing. "Hearts in Danger."

Build your titles as you build your stories—deliberately. The title must be "plotted" as much as your story is plotted. We are writing a baseball story. Our hero, we decide, will be Don Wonder. It is a story of great exploits and marvelous doings on the baseball field. It is being written for young people. So we want in our title appeal to youth, action, hint of these marvelous doings, a possible play on words. After a dozen trial names, we decide on "The Boy Wonder." It contains all of the necessary elements.

Frequently, a story title will suggest itself—a title strong enough to warrant a story being written around it. So much the better. But in most cases, the story will be written—and then will come the search for the title itself. Then conduct that search within the story itself. It is a poor story, a weak story, which will not have a single line or phrase which won't make an appealing title.

And if the title isn't contained in the story itself—then brew your stew of the story elements. Throw in your atmosphere, characters, plot, suspense and drama, stir to a hearty boil, add a dash of seasoning—pepper preferred—and pull out a title "Fit For a King."

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IF YOU MUST ECONOMIZE

By HENRY GALUS

THERE are numerous writers, a mixture of neophytes and semi-professionals, to whom the art they are undertaking in spare time suddenly presents an inescapable threat to ambition and their limited budget. Postage perhaps provides the biggest headache, but, too, those 9x12 envelopes cost 10 cents for 3, even "economical" bond sells for \$2 a ream, miscellaneous pads at 15 cents, etc.

You realize that you mustn't cut down on output. You know that editors are human and do pay attention to those scripts in the slush pile that bear a persistent writer's name and address.

And yet—the cost is getting out of hand. I know how it is, for that is just what happened to me. I *had* to count the nickels and dimes. I began to look for little savings here and there.

One of the best investments I made was in a large roll of gummed paper tape, costing 75 cents. I found I could do innumerable tricks with it in my office. When enclosing that manila which might bring me back a rejection, I was careful to stick my postage close into the corners, where too much of the face would not be cancelled out. I found that virtually two out of every three envelopes are made re-usable by pasting a strip of the tape over the canceled area. The third envelope is usually in such condition that it would create an unfavorable impression on the editor if it were submitted. I always discard immediately any envelope that contains much printed face and worn edges.

But applying this saving mathematically over the three purchased envelopes, on a 2-of-3 basis, I realize 7 cents out of every dime's worth. Measuring that against a year's submissions, even at the minimum of two new scripts weekly, you can see that the economy on manilas alone gains considerable relief.

I discovered, too, a way to get free envelopes that are re-usable. Like everyone else, I am the recipient frequently of material sent out by direct mail merchandisers, public agencies, etc. Often this literature is enclosed in large heavy envelopes. I apply the same cautious selection to these and get out my tape.

Another source of free envelopes is in any important business office. A friend working in such can often retrieve all the discarded manilas a writer can use. As an example, a local factory was discontinuing a particular product which was promoted on all its 11x14 heavy-quality envelopes. A friend of mine noted some hundreds of these deposited in a waste container. He phoned me: could I use any? Frankly, I'm still using them!

Instead of buying hole-reinforcements for pages in my permanent loose leaf notebooks, I make them up with a paper punch (I bought a thumb-model of a local stationer for 15 cents that not only is inexpensive but space-saving). Instead of buying alphabet tabs, I cut squares out of the tape, type them or letter them with my pen, moisten and fold in two while catching the edge of the card or page. They make an excellent substitute. Then there is the occasional need for reinforcing book binding, as in your market guides, paper-cover writers' texts, invaluable back issues of this magazine, etc., all done with paper tape.

How now to lop off 50 per cent from costs of

second sheets, or onion skins? Remember first that no editorial impression is involved in their use—they stay in the writer's possession. When you use only one side, you're actually throwing away 250 sheets per ream. I use two sides, thus realizing 1000 sheets, or actually getting one ream free each time. A carefully kept file eliminates possibility of error in later search of the particular story or article.

Is \$2 bond necessary for first drafts, plot outlines, captioning photographs? Editors care only for the *caption*, and Sears-Roebuck sells appropriate bond for 76 cents a ream. Occasionally, too, stores carrying stationery items have fire or sell-out sales. Recently I was able to stock up this way at a very comfortable saving.

In case of loss, every careful writer keeps a carbon of everything he writes. But the chance of needing that carbon is so slim there is no necessity of insisting on bright carbons. Mere legibility is all that is required.

There is a way, however, to get a stock of carbon for nothing. Again, that office worker friend. Large firms utilize addressograph-multigraph equipment, feeding through it thick rolls of excellent grade carbon, which is thrown away almost prematurely because executives demand dark impressions for elimination of errors.

You'll be surprised at how many 8½x 11 sheets can be cut from each standard, fat roll!

If you send out photographs with your article—and you must for 80 per cent of the markets—you employ bracers. There is no need for buying these. Every neighborhood store throws away its cardboard containers, and a grand choice of strong, clean sides is afforded you. For example, I discovered that hardware proprietors receive window frames in huge containers; mattresses arrive at furniture stores in cases that will make two dozen 8½x11 bracers containing not a letter of print. I use a sail-maker's shears. To induce the editor to protect my script during return, I neatly letter across the face, "Please Return This Bracer."

Take interview pads. You do not get too much filler in them for 15 cents even at the chain variety on Main Street. Remember that 76-cent ream at Sears? I make 1000 sheets out of it, and punch holes to fit it into my 25-cent pocket-size, loose-leaf notebook. By inking a line through my notes after a script has been produced and simply turning over the notebook filler, I have another 1000 sheets.

More than one good manuscript has been rejected because the writer carried his economizing too far, using a typewriter ribbon that put too much strain on an editor's eyes. Worn-out pale typewriter ribbons are never an economy! But \$1.25 is a lot to pay for a ribbon every few weeks. One day, however, I was talking with a local stationer, when he expressed difficulty in getting rid of outdated ribbons, the spools of which did not fit later-model typewriters. An idea came to me, and after examining the ribbons I walked out with what he had—two dozen at 25 cents each. I own a 1946 Royal. All I had to do was pull out an old ribbon and wind the outdated one onto my current-date *spool*!

Again the office-friend may do you a good turn.

(Continued on Page 22)

TRUE DETECTIVE MARKETS

Amazing Detective Cases, 366 Madison Ave., New York. (Q) Fact articles on crime cases with mystery and good detective work, 1500 to 5000. Official by-lines preferred. Robert E. Levee. 2c up, photos \$3, Acc.

Best Detective Cases, 366 Madison Ave., New York. (Q) Same requirements as **Exposed Crime Cases**.

Best True Facts, (Your Guide Publications) 114 E. 32nd St., New York 16. Confession-type material and great fact detective stories, with a little less emphasis on the sensational than required by **Women in Crime** and **Smash Detective**. Ruth Beck.

Complete Detective Cases, 366 Madison Ave., New York. (Q) Fact articles on crime cases with mystery and good detective work, 1500-5000. Official by-lines preferred. Robert E. Levee. 2c up, photos, \$3, Acc.

Confidential Detective Cases, (Close-Up, Inc.) 241 Church St., New York 13. (Bi-M) Sensational detective cases with weird settings or fast-moving stories with good detective work, 3500. Clifford McGuinness. 2c up, Acc.; photos, \$3, Pub.

Crime Detective, (Hillman) 535 5th Ave., New York 17. (M) Fact detective stories, current, human emotion, 500; pictures dealing with crime. Tony Field. 2½c up, photos \$5, Acc.

Exclusive Detective Cases, 366 Madison Ave., New York. (Q) Same requirements as **Exposed Crime Cases**.

Exposed Crime Cases, 366 Madison Ave., New York. (Q) Fact articles on crime cases, with mystery and good detective work, 1500-5000. Official by-lines preferred. Robert E. Levee. 1½c up, photos \$3, Acc.

Expose Detective, 366 Madison Ave., New York. (Q) Fact articles on crime cases with mystery and good detective work, 1500-5000. Official by-lines preferred. Robert E. Levee. 2c up, photos, \$3, Acc.

F. B. I. Detective Stories (All Fiction Field—Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Action stories of Federal agents in all branches of the government with emphasis on plot. Any length from 1000-15,000. Harry Widmer. 1c up, Acc.

Front Page Detective, (Dell) 261 5th Ave., New York. (M-15) True stories of detective investigations, preferably under official by-lines; strong mystery element necessary, 1000-6000. Carlos Lane. 3c to 4c; photos \$5, Acc.

Headquarters Detective, (Hillman) 535 5th Ave., New York 17. Illustrated current crime stories, 5000. Tony Field. 2½c up, photos \$5, Acc.

Human Detective Cases (Close-up, Inc.), 241 Church St., New York 13. (Bi-M) Sensational fact detective cases with weird settings or fast-moving stories with good detective work, 3500. Clifford McGuinness. 2c up, Acc.; photos \$3, Pub.

Inside Detective, (Dell) 261 5th Ave., New York. (M-15) True stories of crime investigations under official by-line, if possible 1000-6000, stressing mystery, detective work. Carlos Lane. 3c to 4c, photos, \$5, Acc.

Leading Detective Cases, 366 Madison Ave., New York. (Q) Fact articles on crime cases, with mystery and good detective work, 1500-5000. Official by-lines preferred. Robert E. Levee. 2c up, photos \$3, Acc.

Line-up, (Your Guide Publications) 114 E. 32nd St., New York 16. Same requirements as **Police Detective**, only all stories must have a preliminary editorial paragraph pointing out that crime does not pay.

Master Detective, (Macfadden) 205 E. 42nd St., New York. (M-25) True crime stories 4000-7000. John Shuttleworth. 3c-4c, photos \$4-\$8, Acc. (Send for Hints Booklet.)

National Detective Cases, 366 Madison Ave., New York. (Q) Fact articles on crime cases, with mystery and good detective work, 1500-2000. Official by-lines preferred. Robert E. Levee. 2c up, photos \$3, Acc.

Official Detective, 400 N. Broad St., Philadelphia 30. (M-25) True detective crime-detection stories 5000-7000; photos. H. A. Keller. 2½c, Acc.

Police Detective (Your Guide Publications), 114 E. 32nd St., New York 16. Current true crime stories to 5500, with photos of people, both criminals and detectives, involved. Stories should start off with a moral tone, a preliminary paragraph extolling the police work in the case. Ruth Beck.

Real Detective, (Hillman) 535 5th Ave., New York 17. True illustrated crime stories, 5000; official by-lines preferred but not imperative. Tony Field. 2½c up, photos \$5, Acc.

Revealing Detective Cases, (Close-Up, Inc.) 241 Church St., New York 13. (Bi-M) Sensational fact detective cases with weird settings or fast-moving stories with good detective work, 3000-3500. Clifford McGuinness. 2c up, Acc.; photos, \$3, Pub.

Smash Detective, (Your Guide Publications) 114 E. 32nd St., New York 16. Crime stories of special violence; confession-type stories and exposes. Foreign stories O.K., providing they have all the other elements. Ruth Beck.

Special Detective, (Your Guide Publications) 114 E. 32nd St., New York 16. Same requirements as **True Crime**.

Startling Detective (Fawcett), 67 W. 44th St., New York

18. (9 times yr.-25) Factual crime material, current or older. 4000-6000; shorts, 1000. Hamilton Peck. 3c up; shorts, 5c, Acc.; photos, \$5 each, Pub.

Ten True Crime Cases, 366 Madison Ave., New York. (Q) Fact articles on crime cases with mystery and good detective work, 1500 to 5000. Official by-lines preferred. Robert E. Levee. 1½c up, photos \$3, Acc.

True Crime, (Your Guide Publications) 114 E. 32nd St., New York 16. (M) Current or classic crime cases, true-crime fact novelette, 15,000-20,000; by-lined editorials by a name crime-fighter or detective (special rates); series articles to 3000 on crime subjects; personality pieces, or profiles on famous detectives and law-men; instructive crime detection articles; photo features, fillers, cartoons, crime puzzles, games, etc. Ruth Beck.

True Detective, (Macfadden) 205 E. 42nd St., New York 17. (M-25) True detective, crime stories with actual photos, with or without official by-line, 7000. Send for Hints Booklet. John Shuttleworth. 3c-4c, photos \$4-\$8, Acc.

True Police Cases (Fawcett), 67 W. 44th St., New York 18. (M-25) Detective stories to 8000; fillers 500-1500; cartoons; Sam Schneider, Ed. Stories, 3c up; fillers 5c, Acc. 1st N. A. serial rights.

Uncensored Detective, (Hillman) 535 5th Ave., New York 17. (M) First-person stories by persons involved in current crimes, 5000, particularly convicted women criminals. Query. Tony Field. 2½c and up, photos \$5, Acc.

Whisper, (Harrison Publications) 201 W. 52nd St., New York 19. (Bi-M) True-fact tabloids, 750-1000. Invites queries from fact-detective writers. Larry Saunders. \$50 (Extra for photos), Acc.

Women in Crime, (Your Guide Publications) 114 E. 32nd St., New York 16. Crime-detective stories involving female criminals. Cases of special violence. Stories involving models (Hollywood or theatrical backgrounds are naturals). Good pictures. Confession-type stories and exposes. Ruth Beck.

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This plot is implausible, weak, uninteresting, and besides we are using one like this in our next issue.

The Author & Journalist

ADVISING THE BEGINNER

By ALAN SWALLOW

On Plays



Alan Swallow

THROUGH the cooperation of the readers, we are accumulating a most amazing and thorough group of problems confronting beginning writers. Keep the questions coming. And this month I take up together three questions received concerning the writing of plays.

1. *I desire to know something about the actual typing and preparation of a play manuscript. I have several books on play-writing, but none gives the correct way to prepare the script. Are names*

of characters to be in red? Lines of dialogue in black? Does the author give a list of stage properties?

To get a professional answer to these questions, I submitted the matter to the editorial department of Samuel French, one of the best known of the publishers specializing in plays. Mr. Garrett H. Leverton has kindly replied:

"It is not necessary to use different colors in typing a play manuscript, nor is it usual to include a list of properties. If a play is accepted for publication, the list of properties will be necessary. Ordinarily, character names are centered in the middle of the page, with the character's speeches typed immediately under."

2. *What is the relationship between the publisher and the author in the case of a play? What rights are involved with the publisher, and how is the author paid for copies of the play sold in book form and how for productions of his play?*

Mr. Garrett H. Leverton of Samuel French was kind enough to write concerning these questions, also:

"Authors are usually paid a royalty of 10% on all copies of published plays which are sold. Conditions vary as to what rights a publisher may control. Some firms control only amateur and publication rights. However, Samuel French covers all markets and therefore is prepared to handle all rights. These rights include professional-production on Broadway, motion picture rights, radio and television rights, stock rights, amateur rights and foreign rights. These rights are usually handled on a 10% commission basis, with the exception of an instance where a play may be published without benefit of Broadway production. In this case commissions will depend on the particular instance."

I believe it is fair and accurate to add the following. So many rights are commonly involved in plays—consider alone the many amateur productions which may come for the average published play—that an author does not usually try to attend to all the rights and permissions for his play. He may, however, attend to some of them himself, may have some of them in the hand of his agent (with only amateur and publication rights with the publisher of the play), or may have them all in the hands of the publisher, who also acts as

agent as well as publisher in this field. The advisable choice for the author to make upon acceptance of his play for publication will have to be made out of the particular situation for the author. If the author has been working regularly with an agent, and if that agent is equipped to handle representation of the many rights to the play, it is probably wise for the agent to split control of rights between himself and the publisher. Otherwise, if the publisher is so equipped, it is probably advisable to make the publisher agent to the rights as well as the publisher of the play in book form.

3. *Would it be wiser to take a three-act play which I have outlined with dialogue partly done, and write it into a novel instead and try to market it in that form rather than as a play? Are one's chances to sell better in the novel field?*

I believe that two problems are involved here: (a) Will an idea for a play be suitable as an idea for a novel? (b) Does the novel afford greater chance of selling and financial reward than the play?

We know of many examples of the writing of a play (adaptation, it is commonly called) from a novel, but the reverse examples are fewer. These few examples of successful adaptation do demonstrate, of course, that it is not impossible to make the material of a play into a successful novel. Thus no categorical answer can be given to the problem; yet the published examples would seem to indicate that adaptation of a good idea for a play into a good idea for a novel is certainly difficult and to be attempted with caution.

The matter is further complicated by the past experience of the author who would try such adaptation. The writer of the question indicated that she had already sold one play. With such experience and apparent interest in plays, the answer would normally be that the writer should go ahead to use the idea for a play, not a novel. Only rather complete determination to change from the writing of plays to the writing of novels would reverse that answer.

Finally, it is unlikely that an idea for a play can be used directly in the writing of a novel. The forms are different, and the idea would undergo considerable transformation in the change. This matter was brought home to me recently in the experience of a friend who sent around the manuscript of a novel. It was an easy-reading, sprightly, well-written work. But the publishers, almost in accord, turned it down because they thought that the work should have been a play. And the truth was that originally it had been a play!

On the second matter, I know of no statistics to prove definitely that novels can be sold more easily than plays and that novels may bring in more return to the author, given the same level of accomplishment in both forms. Best-selling novels have been spectacular and much advertised, and we hear much of them and know that there are several a year. Yet many plays also have paid spectacularly well and commonly have been the work which brought the highest prices from the

(Continued on Page 23)

Radio-Video Markets

By ELIZABETH HAZELTON

Hollywood, October, 1949.

THE first week back in Hollywood, after a summer in New York, I ran smack into a producer of a network radio program, *begging* for good scripts.

Not just *scripts*, mind you—he has plenty of those; and some of them he has put on the air, whether he likes it or not. After all, the announcer of a transcontinental program can't very well come out with "We couldn't find a play worth broadcasting this week, so the Ultra-Blank Company, Incorporated, is sponsoring a half-hour of silence."

All right, so you're swearing the sponsor would have been *smarter* to stick to silence, rather than that "stinker" you just heard.

Have you any idea how many radio listeners twist the dial superciliously, let go with some high-powered cussing, and end up with "Why, I could write a better play than that, myself!" Write a better play? Ninety per cent of them couldn't even write an interesting letter.

Good playwriting for radio—and television—requires not only basic talent, but a highly specialized technique; and chances are that even that very "stinker" represented more knowledge of writing and the medium than the griping listener had had any conception of, even though it fell far short of good playwriting.

Every radio editor and producer is looking for effective stories with strong listener appeal—*within the special requirements and limitations of his particular program*.

If you want to sell to a given program, it goes without saying that you should listen to it, carefully, week after week, until you have sensed fully its over-all pattern. But, assuming that you have selected a program to aim for (or three or four with similar requirements), you've studied the market thoroughly, and you have a story idea—*do you know how to build a good play?*

The beginning writer frequently has ideas as good or—better than—those of the long-established professional writer, but *he doesn't know how to get the most out of them*.

Playwriting is perhaps the most demanding of all the creative writing arts. It's not enough to have a fresh idea, or interesting, believable characters, or a strong basic situation, or a powerful conflict, or a terrific climax, or natural, effective dialogue. The really fine play combines all of these—and more! The writer must know how to use characterization, plot structure, and dialogue to give his *idea* fully effective development. Altogether too many scripts go forlornly back to their unhappy authors because fresh, delightful ideas were buried in a mess of playwriting pottage.

If you are a beginning writer, *study* playwriting: read every good textbook you can get hold of—not just books on radio writing, but *basic playwriting* (remember television); read plays of all types; go to the theatre and the movies, and analyze what you see; take writing courses at night school or the nearest university (beware of rackets!); in general, read, look at, listen to all the drama you can assimilate. Then get busy and write—and write—and write, until you can turn out good plays, intelligent-

ly slanted for specific markets. The editors will be waiting for your scripts!

Here is a new market wide open to the radio writer, known or unknown, a market demanding five original half-hour plays a week!

MAKE-BELIEVE TOWN, CBS, Mon. through Friday, 3:30 - 4:00 p.m., EDST. Ralph Rose, ace CBS producer, and John Meston, editor, are looking for romances, light comedies, comedy dramas, heart-break-before-success stories, with a Hollywood background. Action need not be confined exclusively to Hollywood, and may, in part, take place in other cities; but the principal characters must be connected in some way with the motion picture industry (actors, directors, cameramen, grips, technicians, sound men, script girls, secretaries, waitresses in commissaries, etc.). Plays should present Hollywood and its people in a generally favorable light. Scripts should be in two acts, with a playing time of approximately 23 or 24 minutes. (23 or 24 pages of double-spaced dialogue). Cast of characters should be held to a minimum, but in no case more than a maximum of six. Doubling of other than leading characters may be used.

Program does not want murder mysteries, detective, horror, or supernatural stories, or fantasy. Play should have strong leading role, or double leading roles.

The author is given air credit, and the program pays \$150 to \$200 for first or second rights. Every script must be accompanied by a release form obtained from CBS. Write John Meston, Editor, Network Programs, Columbia Broadcasting System, Inc., 6121 Sunset Blvd., Hollywood 28, Calif.

Two top television programs produced in New York, and in the market for scripts are:

STUDIO ONE, CBS, (consult your newspaper for time, if it reaches your city). This is one of television's very best, a prestige show, directed by greatly esteemed Worthington Minor. Television Story Editor Arthur Heinemann says they have not yet done an original play on this program, but *would* if the right one came along. Also buys adaptations of novels, short stories, and plays. Adaptor must determine availability of rights. An original pays about \$400; adaptation of the same around \$300 to \$350, though prices vary according to the deal made. Nothing but a quality script has a chance, here. Plays should be in three acts, with a playing time of about 50 minutes. No more than 3½ sets are preferred. Send an outline first. Write for release form to Editor Arthur Heinemann, CBS Television, 485 Madison Ave., New York City.

LIGHTS OUT, NBC (consult your newspaper for time and station, if it reaches your city). This suspense type program, very well received by the critics in its debut telecast, is in the market for originals.

NBC's Television Story Editor, Maeve Southgate, wants strong suspense and supernatural stories, with a playing time of 30 minutes. Limit is two sets and a cast of not more than 6 or 7. Three cameras on the show. Program pays \$150 to \$250 for one telecast, with the usual arrangement about later release

(Continued on Page 18)

LITERARY MARKET TIPS

Our New York correspondent writes: "On September 1, ten leading editors in New York City were asked over the phone: 'Do you expect conditions to be better and will you be buying more in October than in past months?' . . . Four editors said they expected increased budgets by October and might double their purchases. Three editors said they would probably be buying the same but paying more. One said he always buys most in October. Two said they didn't know, but felt that they would be given a green light for the latter part of the year. . . In no case was there any pessimism. And that is a healthy sign. . . There is some speculation among romantic pulp love story writers as to whether to write love comics or love stories. The new love comic enterprise of the Lev Gleason Company at 114 E. 32nd St., New York City 16, indicates that love comics might win the adolescent trade. The fact that Henry Lieferant, who claimed he was through with editing, has gone into it for Gleason, means it must look good. Lieferant knows his young women readers. But this time he seems to be going in for teen agers, rather than romantic older girls. When he edited *Physical Culture Magazine* he went overboard for teen age sex for five months, until old readers rose up in arms and Bernarr Macfadden stopped the sex parade, and substituted more sophisticated articles on physical and mental power. . . Comics are supposed to be "television on paper", and if the coming winter shows them keeping pace with the television consciousness, then pulp writers at least will have to stoop to conquer. However, all the pulp love editors claim their magazines will hold the fort. It's an interesting contest. Some writers are trying their hands at both in order to be prepared. . . One pulp editor is considering profuse illustrations, comprising scores of small drawings scattered throughout the story so the reader is more picture-conscious but not comic-minded. This might be the happy medium. Writers who want to save the pulps from going comic entirely should encourage editors to stick to the story form even though many pictures might be necessary. In fact, an author who has a friend who will collaborate might try a manuscript with a dozen illustrations or so, and see what an editor thinks. One editor will consider it, but he doesn't want to stick his neck out right away by giving his name. This editor has felt out a hundred young women readers of love pulps and finds that a majority prefer the well illustrated story form, rather than the kid comics. "Five or six small illustrations to a page make an appealing magazine," he says.

Television markets change so frequently, it is wise for any author to query a market a few days before submitting. What might be a current tip today is obsolete tomorrow. One such market is National Broadcasters Company at 30 Rockefeller

Plaza. The television editor answers queries promptly. Better query them all, but not until you are ready to submit within a few days. One agent told an author that a certain program was wide open. Within five days, that market was bought up for several months.

"Science Fiction today is the best it has ever been both in magazines and books. But the writing is considerably less wild. "Fantastic but not castastrophic." is how one editor describes current science fiction. Another says: "There must be intelligence in the story, not neurosis." Leo Margulies, Editorial Director of Standard Magazines, 10 E. 40th St., New York 16, can give good advice on the magazine angles; while good publishers like Little-Brown are open to good books of science fiction.

"*Senior Prom*, 52 Vanderbilt Ave., New York, shows the trend in girl magazines as it used to be called *Calling All Girls*. *Senior Prom* sounds more sophisticated and so must stories be. Critics have commented on what really fine characterization there is in the yarns used by this magazine.

"It used to be said that *Liberty* and *This Week* were the best slick markets for younger or newer writers. To this list can be added *Redbook* under editorship of Wade H. Nichols who isn't as editor-conscious as the rather self-satisfied Balmer of the past. Editor Balmer used to brush off inquiring authors; but not so Nichols. This younger editor treats hopefuls as future geniuses. He doesn't claim to know it all. Watch *Redbook's* circulation go up. There seems to be psychic luck that follows editorial humility; and vice versa. . . And two more real editors are Lee Pacquin and Elsie Christie at *Liberty*. . . One thing is certain. There will be more October 1949 checks, than October 1948. Keep writing—and praying. That great editor the late John Siddall used to say: "A writer who doesn't pray, keeps checks away."

Comedy World, 104 E. 40th St., New York, is incorporating in its pages *Comic Strip Digest*, trade organ of comic strip artists. A cartoon section is edited by Lawrence Lariat. Sample copies are available at 25 cents each.

Your Voice, 6515 Wuerpel Pl., New Orleans 19, La., scheduled to appear September 15, will use each month letters on topics of general interest, and humorous fillers. Three dollars will be paid each month to the writer of the letter selected as "Letter of the Month," \$2 for the best filler, which may be in the form of jingle, limerick, gag, epigram, anecdotes. Richard H. Hart is publisher and editor.

Crockery and Glass Journal, 1170 Broadway, New York 1, is now being edited by Lillian Weiss. Needs are for 1000-word articles, illustrated, and news items on china and glass retailing. Payment is made at 1½ cents a word, with \$2 each for photos.

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RADIO-VIDEO MARKETS

(Continued from Page 16)

of the kinescope recording. Write for release form to Editor Maeve Southgate, NBC Television, Room 1054 RCA Bldg., 30 Rockefeller Plaza, New York 20.

AUNT JENNY, CBS, Monday through Friday. This New York radio market, generally listed as "open", is hard to crash because it has a stable of established writers, resident in New York and environs, but will buy from out-of-town writers if they can turn out exactly what editor Sidney Slon wants. Authors can now earn as much as \$1000 for an "Aunt Jenny" story in ten episodes. Program's new policy is to buy stories running from 5 to 10 episodes—no fewer than five. Pay is \$100 per episode for all rights.

Stories must be submitted first in outline form not exceeding 2 or 3 pages, plus an additional page giving a day-to-day break-down synopsis. Mr. Slon is looking for adult stories with a fresh, original slant.

Write for details and series character profiles, plus the essential release form to Sidney Slon, Script Editor, Ruthrauff and Ryan, Inc., 405 Lexington Ave., N. Y. 17.

LATE DISPATCH! MAKE BELIEVE TOWN went off the air very suddenly, with the fall reorganization of programs, but it has received very favorable reaction from listeners, and CBS hopes to bring it back to the air-lanes soon. Watch for future announcements, before planning a script.

WORK THE POULTRY MARKETS

By Laurence Hayden

I live in a poultry-raising community. In every direction, there are poultry farms which have been contributing to my support for about 15 years.

In traveling about, I make note of prosperous-looking farms; then when I have the opportunity, I stop by for an interview. I find out the breed the poultryman keeps, what his scratch grains contain, his laying-mashes, also what else he feeds. I draw him out to talk about his methods and generally find he has some original ideas which he believes have benefited him greatly. With my camera along, I take good clear pictures of the man and his coops, and especially his new ideas in feed-troughs, water system, etc.

Typical of the story I get is the one obtained from a farm that keeps 1000 birds. The manager was delighted to talk with me and enthusiastically explained the farm's methods. His new ideas centered on feeding, and the arrangement of his feeding troughs. Also he had some new ideas centered on the construction of his coops. I took several pictures and produced about an 800-word article, that sold to a well-known poultry magazine.

Salable material must contain new money-making ideas—something that increases the production of the birds. The poultry editor wants a success story, but a success story built on new ideas that others in the business can accept or adapt.

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"... Your criticism is just what I wanted—and needed! It is what I've paid for at frequent intervals in the past but never received. This job of yours is the biggest help I've ever had in the way of learning how to write. In fact, with your very fine model as a 'guide rule,' I can work for several years without tutelage. Thank you again.

Marion Firu
Fairbanks, Alaska

July 23, 1949

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LET'S VIEW THE PERSONAL INTERVIEW

(Continued from Page 11)

to the city's plasma clinic."

Material like this for good salable stories is all around you. Success in interviewing prospects for articles and human interest pieces depends on your ability to meet various types of individuals and put them at their ease. You may have to assure them over and over that they owe it to themselves and the public to appear in print; you will have to be tactful and truthful, never violating confidences; you will have to balance good taste with a flair for the dramatic. You need a sense of humor and a tough hide but if you're at all human you'll get a thrill from meeting the other half of the world and you may even get a new slant on your own half.

If you're new at the game, when you begin practicing your interviewing technique, I suggest you leave Mr. Navarro alone. I read yesterday that he's trying for another movie comeback but I think he's already suffered enough from amateur interviewers. I ought to know.

Career Magazine, 2500 W. Flournoy St., Chicago 12, is to appear in the early part of 1950. It will contain local career news, a fashion section headed by popular model, Angela Carroll, gift suggestions, book, play, music and radio reviews, interviews of celebrities (leading models, stars of stage and screen) as well as fiction slanted towards the younger career seeker. "We are wide open for material . . . short stories, articles and cartoons, and interviews with models. Subject matter and style not limited." All material should be addressed to Editor Tom Conroy. Payment will be low on publication.

The Young Catholic Messenger, 132 N. Main St., Dayton 2, Ohio, is interested in stories under 2000 words, rather than 200, as erroneously listed in our August issue. "Age level of our readers is 11 to 14 or 15, rather than 12 to 13," states Janet Roberts, editorial secretary.

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IF YOU MUST ECONOMIZE

(Continued from Page 13)

The 2-inch rolls of excellent ribbon used on multi-graph equipment are usually discarded when they still have much further use in them on a typewriter—and at least three typewriter-size ribbons can be cut out of each roll.

Blotters. I always collect enough blotters handed out by political candidates in election years to carry me through to the next campaign.

Being a writer, using the mails constantly, I presumably have had my name and address sold and resold to mail-order firms, for I am almost daily getting direct mail literature. Invariably they are form letters, each having a clean side. I don't just flick them into my wastebasket. I have a stack in my desk that is ever handy for pencilling a filler, drawing a rough sketch, writing a first draft, I'd estimate the mail advertisers save me at least \$20 yearly in scratch paper alone.

Perhaps you can even score a comfortable turn-about relative to rejection slips. This is not, of course, a "concrete" suggestion; there may even be some unintended irony in it. However, I get my "revenge" occasionally by turning over the saved rejection and working out a filler. You might sell yours to *This Week* for \$10, and *Reader's Digest* might reprint it for \$30. The total of \$40 bought considerable postage for me!

Tex William's Western Life, 6223 Selma Ave., Hollywood 28, Calif., a "slick" 32-page monthly, covering the field of Western song and dance, is in the market for free-lance material to 1500 words, no fiction. Rates start at 1 cent a word, on acceptance. Kurt C. S. Mann is publisher. Carl A. Pierson, formerly managing editor of *Design* and *Western Toys* was recently appointed editor. Remembering all the many complaints we received against these latter publications, we feel impelled to caution contributors to "watch their step" until the new publication has established itself.

The Buyers Register, Smith Brothers Publishers, Inc., Suite 304, Hayes Bldg., 71 Paterson St., New Brunswick, N. J., a long-established industrial trade magazine for purchasing agents, is now being revamped. Previously, the publication was solely a trade directory. Present plans are for the inclusion of a magazine section along with the directory. For this will be required: (1) Feature stories on successful industrial manufacturing concerns (preferably large) with heavy slant towards "why" angle, that is; why these organizations are as successful as they are. Photos desirable. (2) Articles on purchasing techniques and methods used by successful industrial buyers. (3) Short short news items about current activities of buyers. This material will come under a regular monthly column tentatively entitled "With the Buyers." (4) A monthly feature on a successful buyer. Again the slant toward the "why" angle is preferred. Photos are a must. Payment is 1 cent a word. Joe Rubin is editor.

Judith Field has been named associate editor of *Modern Screen Magazine*, published by the Dell Publishing Co., Inc., 261 5th Ave., New York 16. She was formerly with Fawcett Publications and Hellman Periodicals.

Filmland, a new 15-cent bi-monthly put out by Martin Goodman, 350 5th Ave., New York 1, and aimed at the movie fan, is largely staff-written, but will consider occasional outside material. Bessie Little is editor.

ADVISING THE BEGINNER

(Continued from Page 15)

movies, for example. Such returns would indicate no particular preference for novels above plays—there may be more large-income novels than large-income plays, but there are more people trying the novel form, also.

But we must consider the more average example, not the spectacular ones alone. My impression is that the average first and second novel, and also the average first and second play, will usually return the author a figure in the hundreds rather than the thousands. And the present cut in the number of novels published indicates at least a temporary decline in the usual selling advantages accorded the novel.

The only answer, surely, is for the writer to work hard on the kind of writing which most engages his interest. If he has the interest and ability to write successful plays, he has no assurance that he could write successful novels.

Yankee, Dublin, N. H., a quality monthly, paying 1 to 2 cents a word for short fiction, articles to 1500, verse, fillers, photos on New England subjects is now being edited by Richard Merrifield. For verse 25 cents a line is paid.

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*Eric Heath is a writer and editor of long experience in the field of motion pictures, stage, radio and magazines. He has written for Bob Hope, Tom Mix, Buck Jones, and other screen stars. His textbook, "Story Plotting Simplified," is used extensively by various schools of journalism.

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Skyway Publications, 34th St., New York 1, publishers of *Joker*, *Jest*, *Gayety*, *Snap*, *Cartoon Comedy*, has moved from 82 Beaver St. to 45 W. 34th St., New York.

Be sure to remove *Girls Companion*, *Boys World*, and *What To Do* from your July Juvenile Market List. Full information concerning the David C. Cook publications was published in February, '49, issue.

Romance Western, 1069½ W. 39th Pl., Los Angeles 37, is wide open for love stories of the modern West, told from the heroine's viewpoint. Irma Kalisi, editor, appreciates finding new fresh settings—too many dude ranch romances get monotonous. Some features are used, and a limited amount of verse. Required lengths are from 3000 to 15,000 words. Payment is made on acceptance at one cent a word and up.

Real Western Romance, 241 Church St., New York 13, a bi-monthly, is another newcomer in the field of the "Golden West"—the period before the turn of the century. Characterization, colorful background, strong love interest woven into not more than 7000 words, pleases Robert Lowndes, the editor. Payment is 1 cent a word.

Rexall Magazine, Rexall Drug Co., Beverly St., La Cienega, Los Angeles 36, pays from \$50 to \$100 for short stories, 1500 to 3000 words, of a thought-provoking nature. Austin Heywood is editor.

New World Syndicate, West Hartford 10, Conn., announces that under a new policy all material will be staff-written and no material is being solicited at this time.

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Albatross Poetry Magazine, 833 Willoughby Ave., Brooklyn 6, New York, was discontinued with the summer number.

Wow, The Unique Magazine of the Mozarks, Eolia, Mo., uses experiences, poems, humor, cartoons, pictures, paying in prizes only. Arthur Maupin is editor.

Gale, new poetry magazine, Box 101, Arroyo Hondo, N. Mex., is being brought out with Jay White as editor. Payment for poems is made in copies of the magazine.

Golden West Romances, a Standard Thrilling addition, 10 E. 40th St., New York 16, is a 25-cent bi-monthly containing love stories of the West up to 15,000 words. Stories may be told from either the man's or the woman's viewpoint, and they may be of any period from the Old West to the present day. Payment is made at 1 cent up, on acceptance. Leo Margulies is editorial director.

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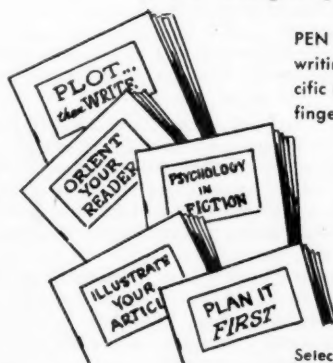
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MOSTLY PERSONAL

(Continued from Page 3)

gives us her writing history in "Doing the Personal Interview." I saw much of Newburyport as a child. My father's folks—the Daniel Abbotts—hailed from West Newbury, but when I knew them, they lived in Groveland, a quiet leaf-shaded village across the river from Haverhill. My father grew up digging clams, catching lobsters, gathering wild plums on Plum Island, near Newburyport. It was there, too, that John and I and the children retreated during the summer of 1928, spent on vacation in the East, to read proof on John's first business book, "Retail Credit Practice," brought out that fall by Harper's. I should remember the delights of the Island, but what I seem to recall most vividly are the icy-cold waters that sent me shivering to bed under layers of blankets, and the little green flies that bit every exposed particle of flesh when you tried to sun yourself on the sands, and the mosquitoes swarming like bees around you if you stepped out of the house of an evening!

But I'm supposed to be talking about Mrs. Marion! For nearly 13 years, she and her husband have owned a 200-year old house in Salem, Mass., complete with hand-carved paneling, and thirteen open fireplaces, and a 28-acre farm in the Merrimack Valley, where they raised dairy goats. These goats provided her with so much material for articles that she is considered somewhat of an authority on modern dairy goats. . . . At present, she sells regularly to home and women's magazines. Currently she is writing a weekly column, "Salt and Pepper," in the *Newburyport Daily News*. "It has nothing to do with food," she says. "The name comes from a quotation of Newburyport's eccentric Lord Timothy Dexter, and the column deals with personal interviews." (Oh, yes, I recall the Timothy Dexter mansion in Newburyport, with its yard filled with stone figures. I remember I was in the soap-bubble stage, and I could hardly wait to get back to Vermont to tell the boys and girls of the neighborhood that I had seen the home of the man who manufactured all the white clay "t.d." pipes used in bubble-blowing!)

"Words in Juvenile Writing" by Ethel M. Rice really should have appeared as part of the four-part serial, "Writing for the Four-to-Tens," but through a slip in calculation, and a cramped condition of space, which made it necessary to shorten the first two instalments we found ourselves coming out with material over.

Perhaps I should have taken a woman's prerogative, changed my mind, and said at the end of chapter four, "We find there should be a chapter five," but that seemed a queer thing to do! So I decided to use this complete chapter on words as a separate article later on.

If a book is compiled based on these articles, the current, very important material will be incorporated.

Tom Thursday, who wrote "The Case of the Defective Detective" in our August issue, has been sending us lengthy clippings from Miami newspapers, quoting from the article, and naming the A. & J. Tom comments, "I never bother to clip anything less than 5 inches. It hurts my ego!"

Just what effect Great Britain's devalued pound will have on the British market for manuscripts remains to be seen. We are writing Mr. King

The Author & Journalist

("Tips for Americans on Breaking Into British Publications") to write us briefly on the subject.

Helen Casselman, Del Norte, Colorado ("Counting The Saids"), has been having some fun counting again! In her endeavor to strike an average on saids vs. action verbs, she included many more examples than we have space for. But you'll enjoy her findings . . . Will Herman, author of "That Titillating Title" is an *A. & J.* old-timer. . . Probably most of you don't need to economize to the extent Henry Galus of New Bedford, Mass., does ("If You Must Economize"), but some of his tips any writer could use to advantage. . . Sorry, Fred, we put the wrong branding iron on the De Armond family in August "Mostly Personal." Of course, the author of "Nurse That Hunch" hails from Missouri, not Kansas!

On the back cover of this month's issue you will find advertised a small book of verse my children and my intimate friends have long urged me to bring out. It is sort of a "something to remember me by," for I'm not going to be with you much longer.

I think the time has come to tell you the truth regarding my health. For a year and a half I have been fighting cancer. Now I cannot walk, I can consume only liquids, and though the cordotomy relieved my pain, it could not, of course, stop the activity in the abdomen. The plump 145-pounder John left to carry on is now below 100. Somewhere an infection is giving me periodic chills and fever.

My greatest hope has been that I could hang on till I could get the *A. & J.* into the right hands. I have had many interviews these last few months with people who'd like to have the *A. & J.*, but some were interested in picking it up for a song, using it largely to promote their own writers' services, some thought it would be "so interesting," but didn't realize there was work involved in making the magazine pay ("Why do you have to have advertising?" "Why do you have to keep getting new subscribers?") some wanted it purely as a commercial enterprise, with no real feeling for writers needing help.

This week I had an interview with one who seems to fit all my requirements. I'm keeping my fingers crossed.

But perhaps I wouldn't be here now if I hadn't had such determination not to let *A. & J.* readers and advertisers down. When you *have* to do something, somehow the strength seems granted you to do it.

I'd like to finish 1949 with you, but more I'd like to see the transition smoothly made from me to my successor. To guard against any emergency, I have arranged with Dr. Swallow to help out editorially should my secretary and associate, Mrs. Elliott, have to carry on alone for a few issues, for I am determined that so far as it is within my power "there'll always be an *A. & J.*"

So far as my own transition is concerned, "any time, oh, Lord" is right with me. But there are those who love me. Dick and Marie, now settled with little Richey in Bryan, Texas, want me to see Little Brother or Little Sister due in October. Margaret, back in Middletown, Conn., dreams of placing her March-due baby in my arms. It would be nice to keep going till Spring!

No, I'm not saying "good-bye." I'll probably be right here next month!

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The Saturday Review of Literature, 25 W. 45th St., New York 19, recently brought out its 25th anniversary issue, which proved so popular that the first run of 150,000 copies was exhausted within 72 hours after hitting the newsstands, making necessary a second run. Norman Cousins is editor. The magazine has grown from a purely literary weekly to a "magazine of ideas, entertainment and the arts."

Miss Shirley Campbell, Editorial Assistant, The Standard Publishing Co., 20 E. Central Parkway, Cincinnati 10, asks us to announce that all playlets and articles submitted must be religious in nature.

The correct address of the Christian Writers Institute, which will hold its writers conference November 10, 11, and 12, is 434 S. Wabash Ave., Chicago 5.

Hygiene, The Health Magazine, 35 N. Dearborn St., Chicago, announces the advancement of Dr. W. W. Bauer, formerly associate editor, to editor, succeeding Dr. Morris Fishbein. Articles on mental hygiene, nutrition, child training, medical science, and general public health, must be authentic. Occasionally a verse is used. Payment is on acceptance at 1 cent a word up.

Music Forum and Digest, 55 W. 42nd St., New York 18, uses articles, short stories and discussion pieces in the field of music, making payment by special arrangement. Joseph A. Bollew is editor.

Four good poultry markets are: *Poultry Tribune*, Mount Morris, Ill.; *American Poultry Journal*, Syracuse, N. Y.; *Farm Journal*, Philadelphia, Pa.; *American Agriculturist*, Ithaca, N. Y.

The Readers' Digest, Pleasantville, N. Y., will pay until September, 1950, in addition to the usual rate of payment, an extra bonus of \$500 for acceptable, true published newspaper stories. To qualify, stories, when condensed, must be one Digest page or more in length. Particularly desired are human-interest stories in lighter vein, or of poignant or heart-warming quality. (See "College Boy Comes Home By Degrees," October, 1949, issue).

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